

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Recital

JACQUES ISRAELIEVITCH, violin
JUDY LOMAN, harp
PATRICIA KRUEGER, piano

SUNDAY, SEPTEMBER 24, 1989

2:00 PM

WALTER HALL

PROGRAM

Entr'acte	Jacques Ibert
Interplay	Marian Fishman
Music for Violin and Harp	Sergiú Natra
Fantaisie	Camille Saint-Saëns

***** INTERMISSION *****

Fancies and Interludes VI (world premiere)	Raymond Luedeke
Tzigane	Maurice Ravel

This afternoon's performance is being recorded
by CBC Radio for future broadcast on *Arts National*.

THIS AFTERNOON'S ARTISTS

Jacques Israelievitch, the Toronto Symphony's concertmaster, played his first concerts with the orchestra in the opening performances of the 1988-89 season. He came to the Toronto Symphony from the Saint Louis Symphony, where he held the concertmaster position for ten years. Prior to that, he served as assistant concertmaster with the Chicago Symphony for six seasons under Sir Georg Solti.

Born in Cannes, France in 1948, Jacques Israelievitch began violin studies when he was eight, and continued under Henryk Szeryng from the age of fourteen. As a scholarship recipient at Indiana University, he studied violin with Josef Gingold, and chamber music with Janos Starker, William Primrose, Menahem Pressler and Gyorgy Sebok.

His extensive solo career includes performances under such renowned conductors as Sir Georg Solti, Carlo Maria Giulini, Jerzy Semkow, Rafael Fruhbeck de Burgos and Raymond Leppard. A committed chamber player, Mr. Israelievitch founded the Camerata Society of Chicago and, as artist-in-residence at Webster University in St. Louis, he performed approximately fifty recitals in ten years, covering most of the violin repertoire. He was also first violinist of the Webster String Quartet.

Mr. Israelievitch has been a faculty member at Washington University in St. Louis, the St. Louis Conservatory, the American Conservatory in Chicago and Visiting Professor at Indiana University, the University of Illinois and the University of Missouri. He is currently a staff member of the Faculty of Music, University of Toronto.

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JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with the Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is winner of both a JUNO Award and the Canada Council's Grand Prix du Disque. Miss Loman is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

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A native Torontonians, **PATRICIA KRUEGER** began her musical training at the age of three at the Royal Conservatory of Music. The recipient of many Kiwanis and Conservatory scholarships, she went on to obtain a Bachelor of Music degree from the University of Toronto. Her teachers included Hayunga Carman, Alberto Guerrero and Pierre Souvairan on piano; Dr. Charles Peaker, organ; and Vair Capper and Tom Burry, percussion and timpani. As a young artist, she performed as soloist with orchestras, in recital, and on radio and television.

Patricia Krueger's association with the Toronto Symphony began during Walter Susskind's tenure as Music Director, when she appeared first as a guest soloist and later as an orchestral player. As the keyboard specialist and member of the percussion section of the Toronto Symphony, she plays piano, organ, celeste, harpsichord, synthesizer, and a variety of percussion instruments. In addition to performing in the orchestra, Patricia Krueger serves as rehearsal accompanist.

Interested in furthering music education and following in the footsteps of her father, Harvey Perrin, she has appeared as a guest lecturer for the Women's Committee, the Associates and the Maestro's Club (of the Toronto Symphony), as well as for the Ontario Music Educators' Association.

She has recently appeared as soloist with the Toronto Symphony on several occasions: on piano, playing with Andrew Davis in Saint-Saëns' *Carnival of the Animals*; on organ in the Saint-Saëns *Organ Symphony*; and on harpsichord, performing Bach's *Harpsichord Concerto in F Major*.

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PROGRAM NOTES

Entr'acte

Jacques Ibert

The winner of the 1919 Prix de Rome, Ibert used his stay in Rome as a starting point for extensive travel in Spain and Italy. He was strongly influenced by the sound of Spanish music, which remained a part of his style, as in *Entr'acte* (1937). It calls for a combination of flute or violin and guitar or harp. The themes have a folk quality, and are often set against repetitive rhythmic or melodic figures. The lively opening material recurs in the manner of a short rondo, framing more lyric sections.

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Music for Violin and Harp

Sergiú Natra

Born in Romania, Sergiú Natra received several important prizes for composition (George Enescu Prize, 1945; Romanian State Prize, 1951). Early on, he was influenced by composers who were officially banned in Budapest, including Stravinsky and Hindemith. He moved to Israel in 1961, where he continued to write vocal, orchestral and chamber music.

Music for Violin and Harp was composed in 1950 for Rosalia and Lucian Savin. The harp, owing to its diatonic characteristics, is hardly compatible with the chromatic features of atonal music. The composer therefore made simultaneous use of diatonic, modal, and serial elements in his work, endeavouring to fuse them into a unitary musical idiom. Formally, the work is in free sonata form with an introduction and postlude, and contains traditional developmental elements side by side with the technique of serial variation.

Fantaisie, Op. 124

Camille Saint-Saëns

It was said of Saint-Saëns that he wrote poor music well. Much of his music is in fact quite good, but contemporary critics were correct in pointing out, albeit in a negative way, that a central quality of his work is craftsmanship. He moved towards a sparser, more contrapuntally-oriented sound in his later years, realized in this work by the substitution of the clear sonorities of the harp for the expected piano. Characteristic of the fantasia are the sudden tempo and mood changes. A striking neo-baroque passage occurs just at the end, where a harp ostinato is the basis for chaconne-like variations, which suddenly disintegrate into a short finale referring to several of the opening themes.

Fancies and Interludes VI

Raymond Luedeke

Fancies and Interludes VI is the sixth in a series of pieces, each written for two instruments. In each of these pieces, I have tried to create a changing, gradually evolving relationship between the two instruments.

This method is apparent at the very beginning of Fancy 1. After two introductory pitches played as harmonics, the piano plays chords marked fortissimo, dry and rough. Meanwhile, the violin plays a short motive marked mezzo piano, sweetly. Shortly, the violin part heats up and evolves into a long cantilena, while the piano assumes the role of accompaniment. During the course of Fancy 1 the two instruments are involved in a constant change of roles, and bits of each of the following four Fancies are heard.

Fancy 1 is followed immediately by Interlude 1, which is very short and which consists entirely of harmonics played inside the piano. Each of the Interludes is connected directly with the preceeding Fancy, and each Interlude consists entirely of piano harmonics.

Fancy 2 is a kind of variation form, created by the gradual addition of pitches and of faster rhythms. It ends, however, with the violin and piano completely at odds, the violin playing a dirge and the piano playing a repetitive rhythm, seemingly unrelated to what the violin is doing.

Fancy 3 is an ABA form, mostly melody and accompaniment. But again, sometimes the violin and piano are at odds with one another.

Fancy 4 is a study in perpetual motion and was modeled after the last movement of Ravel's *Sonata* for violin and piano. Passing references to Ravel's piece can be heard.

Fancy 5 is a kind of fugue - with side trips and diversions. The piece ends with a coda section, recalling the sound of the Interludes.

- R.L.

Tzigane

Maurice Ravel

Ravel, like Saint-Saëns, is also associated with the idea of the composer as craftsman. Many of his famous works take certain musical elements and reshape them, paying homage to this or that musical figure (Couperin, Debussy and Fauré, for example) or style (the baroque dance in *Pavane pour une infante défunte* or the Viennese waltz in *La Valse*). *Tzigane* is in the second category, "a virtuoso piece in the style of a Hungarian Rhapsody" (Ravel), written for and premiered by the Hungarian violinist Jelly d'Aranyi in 1924. "Tzigane" denotes a Hungarian gypsy.

The work draws on the rhapsody tradition in form and content. The traditional slow, cadenza-style introduction (solo violin) is followed by an ever faster dance for both instruments. Bartokian melodies use the Hungarian folk scales, while other melodies are reminiscent of the Liszt *Hungarian Rhapsodies*. The virtuosity demanded of the violinist in this piece is partly due to another model, the *24 Caprices* of Paganini, which were played to Ravel while he was composing *Tzigane*.

Program Notes by *Jennifer Griesbach*
History and Literature, Year III

